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Wyll. . . . father Grimme, gayly well
 you doo say,
 It is but young mens folly, that list
 to playe,
 And maske a whyle in the net of
 their owne devise ;
 When they come to your age they
 wyll be wyse.

Grimme. Bum troth, but few such roysters
 come to my yeares at this day ;
 They be cut off betimes, or they have
 gone halfe their journey :
 I wyll not tell why : let them gesse
 that can,
 I meane somewhat thereby.

Mr. Fleay, in his *History of the Stage* (pp. 59–61), tries to use this passage in bolstering up his theory of a quarrel between Edwards and Ulpian Fulwel, author of *Like Will to Like*. He sees in this—just how or why is not made plain—a satirical allusion which he connects in some way with the reference in *Like Will to Like* to the breeches “big as good barrells” made by Nichol Newfangle, ’prentice to Lucifer.

The simple explanation is evident that in both *Like Will to Like* and *Damon and Pythias* the outrageously extravagant styles of the day were satirized. Here, over against an ell and a half to the pair of hose, as the authorities recommended, the young pages had seven ells of rug for each hose—fourteen to the pair! Grimms repeated, “Chill say no more leste I offend—Chil say no more,” gains its point from the presence of the dignitaries of the university in the audience. His pointed word, about roisters such as Jack and Will being “cut off betimes, or they have gone halfe their journey,” may simply refer to gay young students being rusticated by the university authorities.

The value of the local hit is perfectly plain, and it is absurd to seek in the passage any personality in an alleged author’s quarrel. Much the same effect was gained as was gained a few years ago on the comic-opera stage of Boston by the frequent references to Judge Emmons, eleven o’clock closing, and the semi-colon law.

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EL PRÍNCIPE DON CARLOS OF XIMÉNEZ DE ENCISO.

Few historical personages have appealed more strongly to dramatists than Prince Don Carlos, son of Philip II of Spain. For a long time a mystery hung about the facts of his life and death. It was known that before Elizabeth of Valois married the King of Spain, her hand had been sought for the young Prince Carlos, and this afforded an opportunity to the romanticists, to spin out the pretty story of the Prince’s love for the Queen, his step-mother. Not until Gachard published his book, *D. Carlos et Philippe II*, in 1863 was the true character of the Prince shown, freed from all the romantic elements.

It is quite natural that the life of Prince Don Carlos should have proved attractive to the Spanish dramatists of the seventeenth century. He had died in the year 1568 under mysterious circumstances, which surely awakened great interest. In 1619, Cabrera de Córdoba published his life of Philip II,¹ which gave many details of the life and death of Don Carlos, and which was the principal source of the Spanish dramatists. It was this book which probably led Ximénez de Enciso and Juan Pérez de Montalbán to write their *comedias* on the subject of Don Carlos.

Which of these writers was the first to treat the subject can not be definitely decided. Montalbán’s *El Segundo Séneca de España y el Príncipe Don Carlos* was first published in his *Para Todos* in 1632, while Enciso’s play, *El Príncipe Don Carlos* did not appear, as far as we know, until two years later. Cabrera de Córdoba’s history was used as the chief source for both plays, and they strongly resemble each other in certain parts, but we can not assign priority, with certainty, to either one of them. As to their relative merit, all the advantage lies on the side of Enciso.²

¹ *Filipe segundo Rey de España*, etc. En Madrid, año M.DC.XIX.

² A number of new facts concerning Enciso were published by Sr José Sánchez Arjona in his book, *Noticias referentes á los anales del teatro en Sevilla desde Lope de Rueda hasta fines del siglo XVII*. Sevilla, 1898. Moreto, in his *comedia*, *No puede ser el guardar una mujer*, Act I, scene 1,

Enciso's play first appeared in *Parte veinte y ocho de Comedias de varios Autores*, Huesca 1634, ff. 175-196. The author's name is given as Don Diego Ximénez de Enciso, and the play was presented by the company of Olmedo. Barrera³ ascribes this play to Montalbán, evidently confusing it with the latter's *El Segundo Senecca*. It was published again in *Parte veinte y ocho de Comedias nuevas de los Mejores Ingenios desta Corte*, Madrid, 1667, and in this edition was attributed to Montalbán.⁴ The text of this later edition follows closely that of Huesca, 1634.⁵

The play, as we have it in these editions, is a true *comedia* according to the Classical rules, for it ends happily. It deals with the life of the young Prince up to the spring of 1562, when he had recovered from a serious fall. It will be remembered that he had been named heir to the throne on February 22, 1560, and on that occasion the assembled Court swore allegiance to him. However, the boy's chances of ever coming to the throne seemed very slight, because of the fever which was gradually consuming him.

The King at first intended to send him to Gibraltar or Malaga, but finally chose Alcalá de Henares. The Prince set out for Alcalá in the latter part of October, 1561, and was joined there by Don Juan de Austria and Alexandro Farnese. The change of air seemed to benefit him, but he met with an accident, which nearly cost him his life.

Don Carlos had fallen in love with one of the daughters of the governor of the palace, and to meet her, he used to descend to the garden by a secret stairway, dark and very steep. His guardian, Don García de Mendoza, did not look

mentions Enciso among the poets who had profited by the King's generosity :

¿ Y qué ingenio en nuestra edad
Nuestro Rey no ha enriquecido ?

¿ El Rector de Villa-Hermosa,
Góngora, Mesa y Enciso,
Mendoza y otros, que quiso
por su elección gloriosa ?

³ *Catálogo*, p. 684.

⁴ Here again Barrera accepts the play as by Montalbán. *Catálogo*, p. 697.

⁵ There are two manuscripts of this play in the Biblioteca Nacional of Madrid, No. 2728, in both of which it is ascribed to Enciso.

favourably upon the Prince's escapade and had the door communicating with the garden closed. On Sunday, April 19, he had another rendezvous with his sweetheart, whose name was Mariana de Garcetas.⁶ This time misfortune awaited him. He had sent away his attendants after dinner, and ran hurriedly down the winding staircase. He had almost reached the last step when he slipped and fell head foremost against the closed door. He fractured his skull, and for weeks the doctors despaired of saving his life. It was not long before a *villancico* appeared, telling in a playful way of the Prince's injury. It began as follows :

"Bajóse el Sacre Real
á la Garza por asilla,
y hirióse sin herilla." ⁷

This was glossed as follows by the poet, Eugenio de Salazar : ⁸

" Amor, que es vanaglorioso,
ha hecho una gran hazaña,
por mostrar que es hazafioso :
hirió de un tiro amoroso
al Real sacre de España.
Y él viéndose así llagado,
y que en alto buelo alçado
le apretaba más el mal,
para poder ser curado
baxóse el sacre Real.

Erale fuerza baxarse
para salir con su impresa,
y á la garza derribarse :
porque auia de curarse
con hazer tan bella presa :
Y así con llaga reciente,
y con corazón ardiente,
el gran sacre de Castilla
acometió reciamente
á la garça por asilla.

Y pudiera muy ayna
causarnos perpetuo llanto
la baxada repentina,
si la piedad diuina,
no remediara mal tanto.
Porque al tiempo que baxaba
al aue que deseaba,
que bió el buelo, por rendilla,
con la furia, que lleuaba,
y hirióse sin herilla."

⁶ Gallardo, *Ensayo de una biblioteca*, Vol. iv, col. 342.

⁷ Gallardo, *Ensayo*, Vol. iv, col. 342.

⁸ MSS. C, 56, Academy of History, Madrid, fol. 258b.

The Prince's condition became rapidly worse, and the physicians gave up hope of saving his life. It was decided to try a miracle. The body of a monk named Fray Diego, who had died about a hundred years before, and who was famous for his good works, was preserved at the Convent of San Francisco, at Alcalá. The Duke of Alba had the monk taken from his coffin and carried in procession to the apartment of Don Carlos. As soon as the sick Prince touched the body, he felt relieved and his condition gradually improved. The Prince told afterwards that Fray Diego had appeared to him by night, clothed as a Franciscan, and had told him that his life would be spared. The monk's prediction was verified, and on July 17 the Prince was able to return to Madrid. Fray Diego was canonized because of the miracle which had been wrought, in spite of the fact that Olivares, the Prince's doctor, with true professional pride, maintained that Don Carlos had been cured by natural remedies, and not by a miracle.⁹ This, in brief, is the part of Don Carlos' life treated in the *Comedia* of Enciso.

In the course of time, another version of Enciso's play appeared which introduced certain changes and made the death of Don Carlos the end of the play. However, Enciso's name was still attached to this new version. The earliest edition of this version which is known was printed as a *suelta* in Valencia in 1773.¹⁰ It is this new version which was so highly praised as the work of Enciso by Latour¹¹ and Schack,¹² who were both ignorant of the existence of an earlier ver-

sion. Schaeffer¹³ mentions the fact that there are two versions of the play, and decides that the later version is an *Uebersetzung* by another dramatist, perhaps Cañizares. However, in his translation, *Der Prinz Don Carlos*, he uses mainly the later version.¹⁴

The question of the two versions was next discussed by Dr. Schwill,¹⁵ who, however, fails to reach a conclusion. He differs with Schaeffer, and believes that the version which has the death of Don Carlos as the *dénouement*, is the work of Enciso, and ascribes "the play with the feeble slump to some author other than Enciso." He thinks that if the early play had been worked over by another, the dramatist would have published the revision under his own name rather than Enciso's, which must have been unrecognized at that decadent period of the drama.

However, Dr. Schwill does not attempt to decide definitely the question of authorship. He says, "Only the finding of the latter (the version published as a *suelta* in Valencia in 1773), either in manuscript or in an edition printed before 1634, will allow us to speak with certainty in favor of Enciso." There is a manuscript of this second version in the Biblioteca Nacional of Madrid which, however, decides the question differently from what was expected.¹⁶ This is an autograph of Cañizares which closely agrees with the later version as found in the *suelta* of Valencia, 1773. This settles beyond doubt the question of the authorship of the second version, and proves that the highly praised *comedia* of Enciso is largely indebted for its fame to the changes made in it by Cañizares.

We have already said that Cañizares gave the play a tragic ending. The events of the latter part of the young Prince's life here receive dramatic treatment. After his attempt to kill the Duke of Alba, and his treasonable dealings with

⁹ *Documentos Inéditos*, Vol. xv, p. 570.

¹⁰ I have a copy of this later version, ascribed to Enciso, which was published in a volume of comedias entitled, *El Teatro Español*. This collection is not mentioned by Morel-Fatio in his *Bibliographie du Théâtre espagnol*. There is no title page, but the collection was probably printed about the middle of the last century. It contains forty-six comedias and fourteen entremeses. A few of these comedias have not been published elsewhere, as far as I know, such as *Loa para el auto sacramental alegórico intitulado La Prudente Abigail*, and *Auto Sacramental, La Prudente Abigail*, of Calderon de la Barca, *Más vale fingir que amar ó Examinarse de Rey* of Mira de Amescua, *El secreto en la Muger* of Claramonte, and the entremeses *Getafe* of Antonio Hurtado de Mendoza.

¹¹ *L'Espagne religieuse et littéraire*, p. 47 ff.

¹² *Historia de la literatura y del arte dramático en España*, Vol. III, pp. 369-371.

¹³ *Geschichte des spanischen Nationaldramas*, Vol. I, p. 399.

¹⁴ *Der Prinz Don Carlos. Die grösste That des Kaisers Karl V. Zwei Dramen von Don Diego Ximenez de Enciso*, Leipzig, 1887.

¹⁵ *Publications of the Modern Language Association*, Vol. XVIII, pp. 202-204.

¹⁶ No. 12727. See Paz y Melia, *Catálogo de las piezas de teatro que se conservan en el departamento de manuscritos de la Biblioteca Nacional*, p. 417.

the Flemings, the stern father, vacillating between his love for his son and his duty to the State, is obliged to imprison Don Carlos just as the latter is starting for Flanders. During his imprisonment, while the unhappy Prince is crushed by grief and mortification, a figure, his own, but with the semblance of a corpse and with a shattered crown, appears to him, prophesying his approaching death. At the same time, a heavenly chorus announces that divine justice has condemned him to lose his life and the throne. The Prince falls in a swoon, the King hurries to his side, and grief-stricken, watches him pass away. This finale is one of the most impressive to be found in all the Spanish drama.

It may be of interest to note to what an extent Cañizares used Enciso's play. The same characters are found in both versions. With the exception of a few minor details, Cañizares used, word for word, the first *jornada* of Enciso's play. The two versions also closely agree until near the close of the second *jornada*. In Enciso's play, Fadrique and Violante quarrel, the former accusing her of loving the Prince. This charge Violante indignantly denies. Then follows the scene of the oath of allegiance to Carlos. This is quite different in the Cañizares version. We have a scene between Fadrique and Violante, interrupted by the entrance of Carlos. Fadrique hides, and is found by Carlos, and a fight ensues. The Duke of Alba enters in the darkness, and in the confusion Violante flees with Carlos, thinking that he is Fadrique.

In Enciso's version, this scene takes place, with slight changes, in the third *jornada*. Carlos attacks Fadrique when he finds him alone with Violante, but the balcony upon which Carlos is standing falls to the ground, and the Prince receives the wound of which he is cured miraculously by the monk, Diego. Carlos repents of his misdeeds, and promises his father that he will mend his ways. In Cañizares' version, we find the attack of the Prince upon the Duke of Alba, and his preparations to start for Flanders, then his imprisonment and death.

Cañizares saw the weakness of certain parts of Enciso's play, and endeavoured to make these parts more dramatic, though he retained the original play as a foundation. That he improved

Enciso's play is beyond question. He gained in dramatic force, and his portrayal of the death of Don Carlos is incomparably better than the *dénouement* of his predecessor. Surely Cañizares' version is deserving of the high rank which has been given it by writers on the Spanish drama, although he himself has not been included in the praise. His *Príncipe Don Carlos* is a worthy forerunner of Nuñez de Arce's splendid play on the same subject, *El Haz de Leña*.

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THE LADY IN THE GARDEN.

Readers of the *Knight's Tale* who have enjoyed Chaucer's description of Emilia in the garden (vv. 1033 ff.) are doubtless familiar with the parallel stanzas in Boccaccio's *Teseide*. Not so well known, apparently, is a passage in Henri d'Andeli's *Lai d'Aristote*, in which, under similar conditions, an Indian girl sets out to win the love of the philosopher. In the *Teseide*:

Quando la bella Emilia giovinetta,
A ciò tirata da propria natura,
Non che d'amore alcun fosse costretta,
Ogni mattina venuta ad un' ora
In un giardin se n' entrava soletta,
Ch' allato alla sua camera dimora
Faceva, e in giubba e scalza già cantando
Amorose canzon, sè diportando.

E questa vita più giorni tenendo
La giovinetta semplicità e bella,
Colla candida man talor cogliendo
D' in sulla spina la rosa novella,
E poi con quella più fior congiugnendo
Al biondo capo facie ghirlandella:
Avvenne cosa nuova una mattina
Per la bellezza di questa fantina.

Un bel mattin ch' ella si fu levata,
E' biondi crini avvolti alla sua testa,
Discese nel giardin com' era usata;
Quivi cantando e facendosi festa,
Con multi fior sull' erbetta assettata
Faceva sua ghirlanda lieta e presta,
Sempre cantando be' versi d' amore
Con angelica voce e lieto core.

III, sts. 8-10.